



# Music in the Classical and Romantic Eras

**MCGY2612**

**Sample Exam**

**Semester 1, 2011**

**Examiner:** Dr David Larkin

**Name** \_\_\_\_\_

**Student no.:** \_\_\_\_\_

**Date** \_\_\_\_\_

## Instructions for candidates

Time allowed: 2 hours (+ 10 mins reading time)

Candidates should attempt all sections (A-E). Answers must be written on the test paper.

This exam is worth 30% of the total marks for this Unit

## Examiner use only

SECTION	A	B	C	D	E	TOTAL
MARK	/48	/48	/28	/32	/24	/180

**Section A**                      **Listening tests**

(Total marks 48)

You will hear six excerpts, each played twice with a short pause in between. Attempt all questions

**Excerpt 1**

Full name of composer \_\_\_\_\_ [2]

Full title of work \_\_\_\_\_ [2]

Movement \_\_\_\_\_ [2]

What section of the movement has launched by the end of this excerpt?

\_\_\_\_\_ [2]

**Excerpt 2**

Full name of composer \_\_\_\_\_ [2]

Full title of work \_\_\_\_\_ [2]

Movement \_\_\_\_\_ [2]

In terms of the opening tonality, to where has the music modulated by the end of this excerpt?

\_\_\_\_\_ [2]

**Excerpt 3**

What instrument features prominently here? \_\_\_\_\_ [2]

What voice type is the soloist? \_\_\_\_\_ [2]

How would you describe the texture in this scene?

\_\_\_\_\_ [2]

This excerpt is taken from Gluck's best-known opera: name it.

\_\_\_\_\_ [2]

#### **Excerpt 4**

Full name of composer \_\_\_\_\_ [2]

Full title of work \_\_\_\_\_ [2]

From what part of work is this taken? \_\_\_\_\_ [2]

Identify the theme which enters midway in this excerpt [for a bonus point, what is the name of the real person whom it allegorically represents]

\_\_\_\_\_ [2]

#### **Excerpt 5**

Full name of composer \_\_\_\_\_ [2]

Full title of work \_\_\_\_\_ [2]

Who is singing here? \_\_\_\_\_ [2]

The music begins in one style, and finishes in another. Briefly describe or label **either** part

\_\_\_\_\_

\_\_\_\_\_ [2]

#### **Excerpt 6**

How would this type of music best be characterised? \_\_\_\_\_ [2]

What creates this effect (name one element)? \_\_\_\_\_ [2]

Three instruments play the final melody: name two \_\_\_\_\_ [2]

Name three percussion instruments heard in this excerpt

\_\_\_\_\_ [2]

Attempt all questions.

### Excerpt 1

14 (126) **L'istesso tempo della Fuga.**  
*Poi a poi di nuovo vivente.*  
*(Nach und nach wieder auflebend.)*  
*sempre una volta*  
*L'inversione della Fuga. (Die Umkehrung der Fuge.)*

*cresc.*

**Meno allegro. Etwas langsamer.**

*poi a poi tutte le corde*  
*p* *m.d.*

Full name of composer \_\_\_\_\_ [2]

Full title of work \_\_\_\_\_ [2]

Where in the work does this occur? \_\_\_\_\_ [2]

Explain the significance of the circled italicised text **either** above **or** below the top stave

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[2]

## Excerpt 2

The musical score consists of eight systems of staves. The first system is a piano introduction marked *più f*. The second system continues the piano introduction. The third system introduces the vocal line with the lyrics: *Il tempo poco a poco ritenuto. Allmählich im Zeitmass et - was zurückhaltend.* The fourth system features a circled chord in the piano part, marked *espress.* and *dim.*, with the vocal line marked *trem.* and *dolce zart*. The fifth system continues the piano and vocal parts. The sixth system features a *cresc.* marking in the piano part. The seventh system features a *cresc.* marking in the piano part and a *più p* marking in the vocal part. The eighth system features a *pp* marking in the piano part and the instruction: *(The Curtain rises.) (Der Vorhang geht auf)*.

Full name of composer \_\_\_\_\_ [2]

Full title of work \_\_\_\_\_ [2]

The chord highlighted in bar4 resolves to what chord? (Ring & describe the resolution chord)

\_\_\_\_\_ [2]

What key is implied at the end of the extract? \_\_\_\_\_ [2]

### Excerpt 3

118 *L'istesso tempo, ma moderato*

128

Full name of composer \_\_\_\_\_ [2]

Full title of work \_\_\_\_\_ [2]

What type of dance does this excerpt imitate? \_\_\_\_\_ [2]

What is the programmatic significance of this section?

\_\_\_\_\_ [2]

## Excerpt 4

### Romanze

Pianoforte

5

9

13

Bars 1-8 repeated in orchestra, then

Bars 9-16 repeated & slightly extended in orchestra

Full name of composer \_\_\_\_\_ [2]

Full title of work \_\_\_\_\_ [2]

Where in the work does this occur? \_\_\_\_\_ [2]

How would this 16-bar structure be best analysed (you may ignore the orchestral repeats)?

\_\_\_\_\_

\_\_\_\_\_ [2]

# Excerpt 5

The musical score consists of six staves of music in 2/4 time. The notation includes various musical symbols such as notes, rests, and fingerings. The word "restes" is written above the second staff. The piece concludes with a double bar line and the markings "IIIa" and "IVa" above the final staff.

For what instrument is this work written? \_\_\_\_\_ [2]

Who wrote it? \_\_\_\_\_ [2]

What is the intended aesthetic effect of this work? \_\_\_\_\_ [2]

Based on the above, what is the structural principle here? \_\_\_\_\_ [2]



# Excerpt 6

7

**Chor.**  
Sopran. *sotto voce*  
Und der Geist Got - - tes schweb - te auf der Flä - - che der  
And the spi - rit of God moved up - - on the face of the

Alt. *sotto voce*  
Und der Geist Got - - tes schweb - te auf der Flä - che der  
And the spi - rit of God moved up - on the face of the

Tenor. *sotto voce*  
Und der Geist Got - - tes schweb - te auf der Flä - che der  
And the spi - rit of God moved up - on the face of the

Baß. *sotto voce*  
Und der Geist Got - - tes schweb - te auf der Flä - che der  
And the spi - rit of God moved up - on the face of the

**Streich-Orch.**  
*pp*  
And the spi - rit of God moved up - on the face of the

Was - ser; und Gott sprach: Es wer-de Licht, und es ward Licht.  
wa - ters; and God said: Let there be Light, and there was Light.  
Was - ser; und Gott sprach: Es wer-de Licht, und es ward Licht.  
wa - ters; and God said: Let there be Light, and there was Light.

*pp* *ff* Volles Orch.

**Uriel (Tenor). Recitativo.**  
Und Gott sah das  
And God saw the

This is taken from an oratorio called *The Creation*. Who wrote it? \_\_\_\_\_ [2]

What happens tonally at the words 'und es ward Licht'? \_\_\_\_\_ [2]

Describe the chord at the beginning of the third bar from the end (circled) \_\_\_\_\_ [2]

The fundamental tonal shift in this passage is found in many other works. Name one.

\_\_\_\_\_ [2]

**Section C****Definitions**

(Total marks 28)

Give succinct definitions of the following terms. Your best seven answers will be counted.

1. *Empfindsamkeit* \_\_\_\_\_

\_\_\_\_\_ [4]

2. ESC \_\_\_\_\_

\_\_\_\_\_ [4]

3. *Opera buffa* \_\_\_\_\_

\_\_\_\_\_ [4]

4. Rondo form \_\_\_\_\_

\_\_\_\_\_ [4]

5. Musical sentence \_\_\_\_\_

\_\_\_\_\_ [4]

6. *La solita forma* \_\_\_\_\_

\_\_\_\_\_ [4]

7. Symphonic poem \_\_\_\_\_

\_\_\_\_\_ [4]

8. Musical prose \_\_\_\_\_

\_\_\_\_\_ [4]

9. The New Germans \_\_\_\_\_

\_\_\_\_\_ [4]

10. The twin styles \_\_\_\_\_

\_\_\_\_\_ [4]

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**Section D**                      **General knowledge of music 1750-1890**

(Total marks 32)

Full marks awarded for correct answers to **16** questions

1. What musical monarch did C.P.E. Bach serve, often seen as a standard bearer of the Enlightenment?  
\_\_\_\_\_ [2]
2. Give the first names or nicknames of Wolfgang Amadeus Mozart's father and sister  
\_\_\_\_\_ [2]
3. Who said that predicted the young Beethoven 'would receive Mozart's spirit at Haydn's hands'?  
\_\_\_\_\_ [2]
4. Name **four** operas by Mozart  
\_\_\_\_\_ [2]
5. Which princely family did Haydn serve?  
\_\_\_\_\_ [2]
6. Which impresario brought Haydn to London?  
\_\_\_\_\_ [2]
7. Who wrote *Iphigénie en Aulide* (Iphigenia in Aulis) and *Alceste*?  
\_\_\_\_\_ [2]
8. By what name is Beethoven's Sixth Symphony better known?  
\_\_\_\_\_ [2]
9. Who wrote *La serva padrona*?  
\_\_\_\_\_ [2]
10. What unusual instrument did Haydn's patron play?  
\_\_\_\_\_ [2]
11. What was the French generic equivalent to the Italian *opera semi-seria*?  
\_\_\_\_\_ [2]
12. What was the *Querelle des Bouffons*?  
\_\_\_\_\_ [2]

13. Who wrote *Harold in Italy*, *Lélio*, and *Les nuits d'été* (summer nights)?

\_\_\_\_\_ [2]

14. Put in order of composition (earliest first): *Die Meistersinger*, *Parsifal*, *Das Rheingold*

\_\_\_\_\_ [2]

15. Name **three** members of the Kuchka (the group of five Russian Nationalist composers)

\_\_\_\_\_ [2]

16. Name two composers of French *grand opéra*

\_\_\_\_\_ [2]

17. How were Wagner and Liszt related?

\_\_\_\_\_ [2]

18. Name one work by Rossini other than his operas

\_\_\_\_\_ [2]

19. Who wrote Scottish, Italian and Reformation Symphonies?

\_\_\_\_\_ [2]

20. *Dichterliebe* and *Die schöne Müllerin* are examples of what type of work?

\_\_\_\_\_ [2]

21. What composer allegedly said to Wagner 'O master, I worship you!'

\_\_\_\_\_ [2]

22. Name two orchestral works by Liszt

\_\_\_\_\_ [2]

23. Name two works which have the word 'Pathétique' in their titles (and their composers)

\_\_\_\_\_ [2]

24. What nationality was Dvořák?

\_\_\_\_\_ [2]

**Section E****Short-answer questions**

(Total marks 24)

Write a short paragraph in response to **two** of the following questions (one from questions 1-4, and one from questions 5-8). You should refer to specific works where appropriate

1. Describe how an eighteenth-century sonata-form movement might typically be laid out
2. Describe some of the more important types of opera in the eighteenth century
3. What musical features are constitutive of Beethoven's 'heroic' style?
4. In what ways does music of the 'Classical' era reflect Enlightenment values?

**First answer: Question no. \_\_\_\_\_**

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5. What were some of the chief characteristics of musical Romanticism?
6. What were the principle differences between Italian opera and Wagnerian music drama?
7. What was the second age of the symphony? Give some historical context
8. Describe some of the features of musical exoticism

**Second answer: Question no. \_\_\_\_\_**

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